



LADY OWEN'S SCHOOL, ISLINGTON.

The traditional origin of this very excellent foundation runs:—that in the year of our Lord, 1610, or thereabout, as the Lady Alice Owen, the widow of a rich brewer of the city of London, was passing along the St. John-street Road, between Owen-street and the Angel at Islington, an arrow touched her head so carefully that she very narrowly escaped "braining." The old lady, thinking such close shooting dangerous, made instant vow that she would do some charitable act to Providence, as an acknowledgment for this kind intervention on her behalf; and she accordingly, in the year 1613, built a free school, and ten almshouses upon the scene of her adventure (then known as the Hermitage Fields) and at her death, bequeathed upwards of ten acres of ground, in trust, to the Worshipful Company of Brewers, as an endowment for

the maintenance of this charity; the said ten acres extending from the Old Red Lion, in the St. John-street Road, southward, to Rawstorne-street; and having a double frontage on Goswell-road and St. John-street. The original buildings erected by Lady Owen remain to this day, but they are both dilapidated and inconvenient; the school-house accommodating only fifty boys; and the funds of the charity having been, of late years, much increased, by the falling in of some leases, the Company determined upon rebuilding the school and almshouses.

The new building, just erected in Owen-street, is in, what is generally termed, the Elizabethan style, worked in red-brick, with Bath stone finishings. The architect is Mr. George Tattersall, of Parliament-street, the surveyor to the Brewers' Company, &c. The

elevation consists of a master's house, of seven rooms; with a school-room in the rear, capable of accommodating from eighty to one hundred boys. The plan and arrangement of the school-room are very complete; and the whole is fitted up in handsome keeping with the taste of the structure. The almshouses are to occupy the opposite site, in a corresponding style of architecture.

The almshouses are for poor old women, of the parishes of St. Mary, Islington, and St. James, Clerkenwell: and the school for poor boys of the same parishes; an equal number from each.

The above engraving is extracted from the "Literary World," which contains numerous engravings of the principal public buildings of the metropolis.

### THE INSTITUTE OF THE FINE ARTS.

The following document has been issued by the honorary secretary to "the Institute of the Fine Arts."

#### ADDRESS OF THE COUNCIL.

"The grand object of the Institute of the Fine Arts is to unite, by intellectual and social means, the interests of artists, and to attempt to establish a free and liberal intercourse between the patrons, the lovers of art, and its professors.

"Considering the circumstances in which the interests of art are involved, the causes become apparent by which they are affected, and a course is clearly indicated by which the progress and welfare, both of art and artists, may be strengthened, sustained, and protected.

"In contemplating the nature and attributes of art, in looking back upon its history and the circumstances under which it has progressed and declined, in viewing the present state of society, and in considering the station and condition of the artist, together with the advantages it is necessary he should possess for the successful exercise of his art, it is fully apparent that many obstacles oppose his progress; which no attempts have been made to remove, and which it is conceived would yield to certain means, backed by honest endeavour and united effort.

"It will be the object of this society to study to define, to adopt, and to recommend these means.

"We observe, in looking to cause and effect, that the successful in art are those principally who are most favoured by circumstances; and although we are fully aware that these cannot confer genius upon aspirants, no evidence is wanting to prove that they are capable of checking its operation, of defeating its object, and of effecting its utter destruction.

"If we look at the progress of art, we shall see that, whilst it continued to struggle alone and unaided, it did nothing; after a while it attracted

attention, excited an interest, and, presently, those who until then had looked with coldness and indifference upon its condition began to warm in its favour, to listen, to learn, to study, to enjoy, and at last to feel an affectionate regard for its productions and its interests; and some even who had no relish for its beauties still found themselves capable of sympathizing with those they saw struggling in its cause, and thus an alliance was formed, which became the groundwork of its establishment, and the guarantee of its prosperity and success.

"It would be out of place to discuss the mode in which this alliance, this union of forces, has been found operating: but made up, as it is, of mutual sympathies, the interchange of intelligences, and a species of intuition, it must, as a matter of course, have led to great and mutual advantages, and been productive of excellence in art on the one hand, and of the establishment and refinement of taste on the other.

"It is greatly to undervalue patronage to regard it only as the source from whence the painter draws the means of existence. To know art only through the medium of its productions, however important that knowledge may be, is still defective when compared with the acquirement which is only to be obtained by a free and liberal intercourse with its professors. Leonardo da Vinci, dying in the arms of Francis I., indicates something more than the cold relation of buyer and seller. If we refer to men who have stood forward in public observation and respect, who have been the benefactors of art and the arbiters of taste, we shall find them to have been such as did not disdain to become the allies of the artist,—to join in the spirit of his operations, to participate in his acquirements, to enter into his feelings and perceptions, to comprehend his motives, to learn his objects, and to know his means; to look with his perceptions, to feel with his sensations, and to think with his thoughts: whoever first learnt to think and feel, in the mode of the painter, first exercised the faculty of taste.

"There is every reason to believe, that it is this alli-

ance, in its various modifications and extent, the operation of which may be denominated the mutual faculty, which has lifted art from its first lowly condition, sustained and carried it to its greatest elevation, and which will, whenever more powerful influences meet and unite in friendly co-operation, be the means of advancing it to the highest point of excellence it is ever destined to attain."

#### SUMMARY OF THE LAWS OF THE INSTITUTE OF THE FINE ARTS.

"That it shall be formed to facilitate a general intercourse of the members of the profession and the friends of art; to effect which, suitable premises shall be taken as soon as the funds of the Institute shall permit.

"That the Institute shall be essentially an independent and deliberative body, and shall not originate or connect itself with any Exhibition or School of Instruction in Art.

"That the subscription shall be one guinea annually, payable in advance.

"That all artists, by profession, shall be eligible as members.

"That men eminent in station and acquirement, in literature, science, or art, wherever resident, shall be eligible as honorary members.

"That the council be empowered, in special cases, to elect honorary members, free from the usual subscription.

"That a committee, consisting of twelve members, shall be appointed annually, whose business it shall be to correspond with artists and literary and scientific men, and lay the result of their communications before the council, at the quarterly meetings. Members, honorary members, or free honorary members, shall be equally eligible to be elected upon this committee.

"It is proposed to hold six general meetings annually, at which papers illustrative of the objects of the society will be read, and to which members,